

READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from one's seat and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance.

Evenings—doors open at 7:30; curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

Plan opens for each attraction two days in advance.



Seats can be secured by mail, telephone or telephone. Telephone 732.
Physicians are requested to register at the Box Office, leaving seat number, as this will enable them to find them if called for, without disturbing the audience.
Carriages can be ordered at the Box Office or of the Chief Usher.
Please report to the management any inattention on the part of the employees.
Overcoats, packages and umbrellas checked for a small charge.
For all lost articles apply at Box Office.
Opera Glasses can be rented by applying to Ushers or at Box Office.
It is strange, but there is a class of people that seem to take an intense delight in bespattering the floor with tobacco juice and in being boisterous and using profane language. These people should know at once that the courts authorize their immediate expulsion, should the management see fit to exercise its rights.

BETWEEN the Acts, and
after the Opera is over
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GUS. SCHABACKER STAGE MANAGER.
JAMES LAMB CHIEF USHER.

Saturday, March 18th, 1893.

+ PROGRAMME. +

BOSTON IDEAL

Comic Opera Comp'y

GALATEA.

(Programme Continued on Page 3.)

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Between the Acts.

Man (rising wearily to let late comer pass to his seat in the theater): "This eternal getting up is really annoying." Late Comer: "I know it is. That is the reason I never come in myself till the curtain is up."—*Texas Siftings*.

Actors are charitable. The record of their humanitarianism is wide horizoned. Their giving does not restrict itself to their own kind, but is made conspicuous in every line of outgo for sweet charity's sake. The public should recognize that generosity and on all fitting occasions reciprocate it.

The editor sat on a hard bottom chair, trying to think a thought, and he plunged all his fingers about through his hair, but not one topic they brought. He had written on temperance, tariff and trade, and the prospect of making a crop, and joked about making ice cream and weak lemonade, till his readers had told him to stop. And weary of thinking, sleep came to his eyes, and he pillowed his head on the desk when the thoughts which awake had refused to arise, came in troops that were strong and grotesque. And as the ideas airy float, he selects the bright one of the tribe; and this is the gem which, while dreaming he wrote:—"Now is the time to subscribe."—*Eaton Rapids Herald*.

HELPING HIM OUT.

He was a bashful lover and had courted her long. She knew he loved her and knew that he was afraid to propose. She resolved to help him out.

"When I get married I hope to see you at my wedding," she said.

"Heavens!" he gasped, "I hoped to marry you myself."

"Well," she rejoined, as her cheeks flushed to the hue of a rosy sunset, "I meant I hoped to see you there as the groom." Then he fainted with joy.—*New York Press*.

Some careful person has estimated that there are 500,000,000 hairpins in daily use, not counting any of those the stable man picks up the next morning on the cushions of the sleigh.—*Boston Globe*.

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DUNDAS STREET.

PROGRAMME CONTINUED.

Cast.

Pygmalion, a Young Grecian Sculptor. Mr. R. S. Nodine
Leucippe, a Soldier, in love with Myrenne Mr. Eugene Buzzel
Alphonso de Chrysos, a Wealthy Jew and Art Patron. Mr. Frank Wooly
Daphne, Wife of Crysos, a Strong Minded Female. Miss Kathryn Evans
Ganymede, a Greek Boy, Pygmalion's servant. Sadie Cushman
Myrenne, Pygmalion's Sister Miss Lillian E. Bullock
Annetta. Claire Coleman
—AND—
INEZ MECUSKER, as. GALATEA

During the evening, incidental to the stage performance, the ORCHESTRA
of the Grand Opera House, under the direction of MR. FRED L.
EVANS, will perform the following selections:

Overture—"Festival" Leutner
Clarinet Solo—"Traviata-Cavatina" Verdi
Polonaise—"Wedding" Leutner
Selection—"Tolanthe" Sullivan
March—"Kameka" Faust

The above programme subject to transposition.

Programme Continued on Page 4.

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PROGRAMME CONTINUED.

Synopsis.

ACT I.—Studio of Pygmalion. Invisible Chorus. Solo, "Fare Thee Well," Ganymede. Chrysos knocks. Aria: "To my Father Gordios," Chrysos. Trio, "What an Insult," Chrysos, Pygmalion, Ganymede. Daphne's visit. Pygmalion is tempted. 'Tis but a statue after all. Duet, Leucippe and Myrenne. Chorus, "Aurora is awake." Pygmalion's Prayer.

THE AWAKENING OF "GALATEA."

ACT II.—In the garden. Recitative and Solo, Galatea, "Is this Life?" Chrysos attempts a flirtation. Daphne takes a hand. Myrenne sees a ghost. Trio, "We've seen a Ghost," Myrenne, Daphne and Ganymede. Song, Myrenne. Solo, "A Soldier's Life," Leucippe. Serenade, "Hark! Hark! my love," Pygmalion. The Statue is gone. Finale, Pygmalion, Galatea and Chorus.

ACT III.—Pygmalion's Studio. Topical Song, "It's so Classic," Ganymede. Chrysos secures an introduction. Terzetto, "See these gems," Galatea, Ganymede and Chrysos. Chrysos repulsed. Drinking song, Galatea and Chorus. Chrysos discovered. Song, "Once on a Time," Daphne. Duet, "Kiss song," Galatea and Ganymede. Pygmalion has a surprise. Recitative and prayer, Pygmalion. Galatea again the statue. Chorus. Curtain.

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From Mr. J. S. Curtis, Pres. Y.M.C.A., University of Virginia.

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The large advance sale of seats indicate that the musical people of London will patronize this high-class concert to the extent it deserves.

Prices,—25c., 50c., and 75c.

Reserved seats now on sale.